mystic imponderables of human life. William Dean Howells was also concerned with the reality of life as it manifested itself both in the fate of the individual and in the condition of society, but his realism was a peculiarly limited kind of literary commitment. Howells, like Whitman, identified himself not with a divine, but a secular average of American experience, to which he gave the designation of reality. He surveyed American society in its bourgeois middle-class cross-sections and presented American reality in the patterns and diagrams of the situations, incidents, manners and attitudes of that section of society. Inspite of the latter day reaction against Howells, there is no gainsaying the fact that Howells had sounded a major aspect of American reality as starting from and merging with the family and the domestic environment, the permanent seminal forces in human life. Sherwood Anderson and Sinclair Lewis had to build their structures of imagination on the foundations of Howells's domestic realism, before they could perfect their own fictional types of psychological and social realism.

In the two schools of American realism, represented by Mark Twain, on one hand, and William Dean Howells, on the other, reality was sought to be defined and discovered in terms of an external focus outside the individual's consciousness. When all the forces that governed the destiny of man had been summed up, man still remained an undeciphered integer, and his fate, an incalculable code of mystery. Man's inner sensibility had either been neglected completely, or glossed over in relation to some area of his total personality, delimited by his own personal history, as in Mark Twain, or by his social history, as in Howells. It was left to Henry James to probe this neglected inner life of the individual and turn American realism towards an inner centre of significance. James's preoccupation with the inner reality of the impressionable personality of the individual was central and organic to his writing. At the same time,

it formulated a creative process which, in his work, was by its very definition identical with the processes of continuous refinement.

Reality enters into the mind and the sensibility of the individual, and its generic elements, emerging as impressions, organise themselves into a pattern which is no less than truth, and is no more exhaustible than the total personality of the man. The process whereby reality becomes truth is the aesthetic measure which must describe at ajl times the process, by means of which life becomes art. In other words, James's whole theoty of 'reality and his entire theory arid